



# WINNER

IN THE HEART OF THE YOUNG



# Can't Get Enuff

Words and Music by Kip Winger and Reb Beach

## Intro

### Driving Rock

♩ = 96

Intro: E pedal in bass (w/synth, and drums)

(at Bridge)

E5

Hey, hey.

*mp*

**Riff A**

T  
A  
B

7 7 7 7 7 7 7 7 7

I can't get e - nuff.

*p*

9  
9  
7  
6

\* (w/volume pedal)

D5 G5 A5 G5 E5 D5 N.C.

Hey, hey.

Rhy. Fig. 1

*ff*

P.M. P.M.

9 7 6 7 5 3 2 0 5 9 7 0 0 0

E5 G5 D5 G5 A5 G5 E5 D5

Hey, hey. I can't get e - nuff. \_

(end Rhy. Fig. 1)

P.M. P.M.---

### Verse 1

E5 G5 E5 G5 N.C. D5 E5 G5 N.C. D5 E5

Hey, hey. You don't make it eas - y, \_ you nev - er keep \_ it straight,

Rhy. Fig. 2 (end Rhy. Fig. 2)

Gtr. 1

P.M.--- P.M. P.M. P.M.--- P.M. P.M.

G5 N.C. D5 G5 E5 G5 N.C. D5 G5 E5 G5 N.C. D5 G5 E5

but you're so damn sex - y, I can't keep a - way \_ I need your love, \_

P.M.--- P.M. P.M.--- P.M. P.M.--- P.M.

G5 N.C. D5 G5 E5

G5 N.C. D5 G5 E5

G5 N.C. G5 D5

I need your skin.

I need you ba-by, \_\_\_\_\_

to let me in.

I

P.M.---

P.M.

P.M.

P.M.---

P.M.

P.M.

P.M.---

9

9

7

5

5

0

7

5

0

5

5

0

7

5

0

9

9

0

5

5

0

7

5

0

9

9

0

5

5

0

7

5

0

9

9

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5

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7

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7

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7

5

0

9

9

0

5

5

0

7

5

0

9

9

0

5

5

0

7

5

0

## Chorus

w/Rhy. Fig. 1 (7 bars only)

G5 A5

G5 E5

D5

can't get e - nuff \_\_\_ of you

ba - by. \_\_\_\_\_

I can't get e - nuff, \_\_\_

it's

E5

G5 D5

G5 A5

G5 E5

nev - er e - nuff. \_\_\_\_\_

I can't get e - nuff,

I'm still

hun - gry. \_\_\_\_\_

So

D5

To coda

N.C.

1st time only

w/Ld. Fill 1

## Verse 2

E5

w/Rhy. Fig. 2

ba - by, give \_\_\_ it up, \_\_\_

('cause I) can't get e - nuff, huh!

It's al - right,

it feels good.

When I'm in your chains, \_\_\_ it's un - der - stood, \_\_\_

that you're my own - er, \_\_\_

## D.S. al Coda

my on - ly will. \_\_\_\_\_

An' come and get \_\_\_ me, while I'm qui - et and still. \_\_\_\_\_

I

Ld. Fill 1

E5

P.M.---

T

A

B

2

2

1

0

3

0

9

9

7

**Coda I**

E5 G5 D5 G5 A5 B5

don't give up. \_\_\_\_\_ Can't get e - nuff of you \_\_\_\_\_ ba - by. \_\_\_\_\_

**Bridge** E5 B5 A E B5 E5 B5 A

Can't get \_\_\_\_\_ e - nuff \_\_\_\_\_ of you ba - by. It's not \_\_\_\_\_

E B5 E5 B5 A E B5

\_\_\_\_\_ e - nuff, do you want \_\_\_\_\_ to give \_\_\_\_\_ me some? \_\_\_\_\_ Can't get \_\_\_\_\_ e - nuff, don't keep me wait -

**2nd time to Coda II**

E5 B5 A5 E5 G5 D5 G5 A5

ing. It's not \_\_\_\_\_ e - nuff. \_\_\_\_\_ Come on! Put it right here.

8va. \_\_\_\_\_

Gr. solo \_\_\_\_\_ loco \_\_\_\_\_

full full w/bar -11/2 (24)



G5 E5 D5 E5 G5 D5

8va

Huh!

3

full

full

full

full

1/2

(9) 7 9 10 7 7 10

15 12 15 (15) 12 (15) 12 (15) 12 14 (14) 12 14 14

G5 A5 G5 E5 D5 E5

8va

1/2

1/2

full

full

full

3 3 3

14 14 12 14

12 12 12

15

17 15

17 (17) 15 17

(22) 22 22 22 22 22 22 22 22 (22) 19

22

24 24 24

Harm.

w/bar

E5 A5 B5

*D.S.S. al Coda II*

I can't get e - nuff, I'm still hun - gry.

2 2 2 2 4

0 0 0 0 2

**Coda II**

**Verse 3**

G5 E5

e - nuff. It's al - right,

6 5 0 6 4

5 5 2

3 0



E5 G5 D5 G5 A5 G5 E5

nev - er e - nuff. I can't get e - nuff, I'm still hun - gry. And

8va

full

17 (17) 16 15 14

D5 E5 G5 D5

ba - by give it up. (Hey - hey) don't you know?

15 14 12 14 12 14

G5 A5 G5 E5

Can't get e - nuff of you ba - by.

(14)

D5 E5 G5 D5

Come and get me. I

A.H. grad. bend full

A.H.

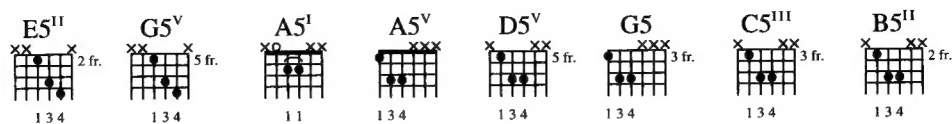
2 4 2 0 3





# Loosen Up

Words and Music by Kip Winger, Reb Beach, Paul Taylor and Rod Morgenstein



Tune Gtr. down 1/2 step:

- ⑥ = E♭ ③ = G♭  
 ⑤ = A♭ ② = B♭  
 ④ = D♭ ① = E♭

**Driving Rock** ♩ = 108

N.C.(E)

Huh, huh.

8va.-----

E5 G5 A5 E5 G5 D5

full

Rhy. Fig. 1

E5 G5 A5 E5 G5

Are you read-y? \_\_\_\_\_ Say,

8va.....

full 1/2

12 15 12 15 15 (15) 14 12 15 12 14 15 12 14 12 12 13 14 12 14 14 12 14 12 15

(end Rhy. Fig. 1)

gradual bend full

5 5 8 8 5 5 8 8

4 4 7 7 4 4 7 7

2 2 5 5 2 2 5 5

5

# Verse 1

w/Rhy. Fig. 1 (1st 7 bars)

E5 G5 A5 E5 G5 D5 E5 G5 A5

1. I had e-nough, got to get a-way. \_\_\_\_\_ It's a-bout that time. \_\_\_\_\_ Got to
2. See additional lyrics.

E5 G5 E5 G5 A5 E5 G5 D5

get a-way. \_\_\_\_\_ And get a lit-tle clos-er to a fast car, get a-

E5 G5 A5 E5 G5 A5

Bridge

way from the grind. \_\_\_\_\_ It's a-bout that time. \_\_\_\_\_ Ev-'ry damn-day, we're

grad. bend full

5 5 8 8 5 5 8 8

4 4 7 7 4 4 7 7

2 2 5 5 2 2 5 5

3 0 0 0 2 3 4 0 1 2 0 (2)

un - der pres - sure, a - bout to lose it, \_\_\_\_

2 0 0 0 0 0 0 2 3 4 0 0 0 2 3 4 0 1 2 0 (2)

**Chorus**

lose my mind. \_\_\_\_ I need to loos - en up. Loos - en up. \_\_\_\_

A5 D5 A5 G5 E5 C5 D5

Rhy. Fig. 2

P.M. \_\_\_\_\_

2 0 0 0 0 0 0 7 7 5 5 5 5 5 7 0 2 2 1 0 3

w/Lead Fill 1

I need a lit - tle juic - ing up. \_\_\_\_ I've been { hang - in' from the noose, Get in - to your bod-y,

D5 A5 G5 E5 C5 B5 A5 G5 D5 A5 G5 E5

w/Lead Fill 3 on D. S.  
2nd Lyric on D. S.

7 7 5 5 5 5 5 5 4 2 5 4 2 0 5 7 7 5 5 0

**Lead Fill 1**

T 13 12 14 12

A

B

**Lead Fill 3**

8va.

1/2 full

T 12 12 14 (14) 15 12 12 14 14 12 14 12 14

A

B

end Rhy. Fig. 2

C5 D5 D5 A5 G5 E5

1. C5 B5 A5 G5

ba - by won't\_ you cut me loose?\_ } Come on ev - 'ry - bod - y, \_ loos - en \_ up. \_  
time to start \_ a par - ty. \_

P.M.-----

w/Lead Fill 2

2. C5 B5 A5 G5

loos - en \_ up. \_ Loos - en up.

Uh! \_

Lead Fill 2

T 13 12 14 12

A

B

**Solo**

4/4

7 7 9 7 7 9 x x x 7 7 9 7 9 7 6 7 5 7 5 7 5 (5)

Rhy. Fig. 3

gradual bend

1/2

The first system of the musical score for 'The Wind' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with a slur over the first six notes, a '6' below the staff, and a final note with a '2' above it. The bottom staff is a bass line with fingerings: 10, 9, 10, 12, 10, 9, 11, 9, 10, 9, 10, 9. A slur covers the first five notes. A '1/2' is written above the staff with an arrow pointing to the 10th note. Both staves end with a 'Harm.' instruction and a '+4' measure rest.

end Rhy. Fig. 3

w/Rhy. Fig. 3  
8va.

full

full

2

full

1/2



## Coda

**Outro Chorus**  
 w/Rhy. Fig. 2 (1st 7 bars)

D5 A5 G5 E5 C5

D5

Loos - en \_ up. \_ I need \_ to loos - en up. Loos - en up. \_

full

T T

7 7 8 10 12 11 10 9 10 11 12 10(10)

5 4 2 5  
5 4 2 5  
3 2 6 3

D5 A5 G5 E5 C5 B5 A5 G5 D5 A5 G5 E5

I need \_ a lit - tle juic - ing up. \_ I've been hang - in' from \_ the noose,

8va

very gradual bend

20 12

C5 D5 D5 A5 G5 E5 C5 B5 A5 G5

w/Lead Fill 4

ba - by won't \_ you cut me loose? \_ Come on ev - 'ry - bod - y, \_ loos - en \_ up. \_

3

6 4 4 4

5 4 2 5  
5 4 2 5  
3 2 6 3

## Lead Fill 4

T 13 12 14 14 12

A

B

E5 G5 A5 E5 G5 D5 E5 G5 A5

Loos-en up. \_\_\_\_ Loos - en up.

8va.-----

full 1/2 full full full

7 (7) 5 7 5 12 14 12 12 14 (14) 15 15 (15) 12 15

E5 G5 D5 E5 G5 A5 E5 G5 D5

Ev- 'ry - bod - y, \_\_\_\_ ev - 'ry-bod - y. \_\_\_\_

8va.-----

3 3

(15) 15 12 15 14 15 14 12 14 12 14 12 14 14 9 7 (7) 5

E5 G5 A5

E5

Yeah, \_\_\_\_ yeah. \_\_\_\_ Hey, ev - 'ry - bod - y, loos-en \_\_\_\_ up. \_\_\_\_

5 5  
4 4  
2 2

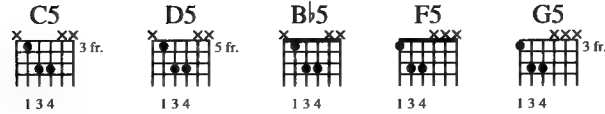
0 2 3 0 3 0

## Verse 2:

I need it fast, I'm in need of the buzz.  
 When we're all together, I'm in need of the buzz.  
 Like a time bomb, I'm about to explode.  
 We've got to come together, before I explode.  
 I'm spending too many days under pressure.  
 About to lose it, lose my mind.

# Miles Away

Words and Music by Paul Taylor



Rock ballad ♩ = 88  
Intro: piano only

Verse

Gtr. Tacet

Chords: F, Am, Dm7, Bb

1. So this is love, \_\_\_ or so you tell \_\_\_ me, \_\_\_  
2.3. See additional lyrics

Chords: C7, Fsus, F, F/E, Dm7, Bb

as you're walk-ing \_\_\_ out the door. \_\_\_ The months go by, \_\_\_ and I know for cer-tain,

Chords: C7, Fsus, F, Bridge Am, Bb

it's not the love \_\_\_ I'm look - ing for. Some - times, \_

TAB: 5 7 5 6 7

Chords: Am, Bb, C, To Coda ♯

just for a mo - ment, I reach \_\_\_ out, \_\_\_ hope you're still there.

TAB: 5 7 5 6 6

# Chorus

C5 D5 Bb5 F5 C5 D5 C5 Bb5

Miles a - way, \_\_ no, you're nev - er turn - ing back. I just can't wait \_\_ an - y - more. \_\_

Rhy. Fig. 1

## w/Lead Fill 1

F5 C5 D5 Bb5 F5 C5

Miles a - way, \_\_ noth - ing left of what we had.

G5 D5 C5 Bb5 w/Rhy. Fill 1 (2nd time only) 1. (F) (G5)(Am)

Just when I need - ed you most, \_\_ you were miles \_\_ a - way. \_\_

(end Rhy. Fig. 1)

## Lead Fill 1

T  
A  
B

## Rhy. Fill 1

### Bb5

T  
A  
B

2.  
F5 C5 **Bridge** G5 A5 B♭5

When times were tough, \_\_\_\_\_ and you were down and out, \_\_\_\_\_

F5 C5 G5

who was there by your side? \_\_\_\_\_ Now you're gone, I'm so

A5 B♭5 C5

tired of be-ing a - lone, \_ with on - ly your prom - is - es. \_\_\_\_\_

P.M.-----

**Guitar Solo**  
w/Rhy. Fig. 1

C5 D5 B♭5 F5 C5

Yeah. \_\_\_\_\_

(Ld. Gtr.)

D5 C5 B $\flat$ 5 F5 C5 D5

B $\flat$ 5 F5 C5 G5 D5 C5 B $\flat$ 5 *D. S. al Coda*

\* (sustain note through 1st bar of D. S. )

**Coda**  $\oplus$  **Chorus** C5 D5 B $\flat$ 5 F5 C5 D5 C5 B $\flat$ 5

Miles a - way, \_ no, you're nev - er turn - ing back. I just can't wait \_ an - y - more. \_

w/Lead Fill 2 - 1st time only  
w/Lead Fill 4 - 2nd time only  
F5 C5

D5 B $\flat$ 5 F5 C5

Miles a - way, \_ noth-ing left of what we had.

**Lead Fill 2**

**Lead Fill 4**



1. w/Lead Fill 3

D5 C5 B $\flat$ 5 F5 C5

Just when I need - ed you most, \_ wo - oh. \_

2.

G5 D5 C5 B $\flat$ 5

Just when I need - ed you most, \_

(F)

\_ you were miles \_ a - way. \_

Lead Fill 3

8va.

full

15 (15) 13 13 (13)

T  
A  
B

### Additional Lyrics

#### Verse 2:

It's hard to tell what you're going through,  
 You kept your feelings locked inside of you.  
 Open your heart and chances are  
 What you're feeling, I'm feeling too.  
 If only just for a moment,  
 Hold on to the dreams that we had.

#### Verse 3:

The loneliness just fades away.  
 Thoughts of you, just memories.  
 No crying now for what we're missing.  
 Time won't forget what you meant to me.  
 If only just for a moment,  
 Hold on to the dreams that we had.

**Words and Music by Kip Winger**



Tune Gtr. down 1/2 step:

$$\textcircled{6} = E\flat \textcircled{3} = G\flat$$
$$\textcircled{5} = A \mid \textcircled{2} = B \mid$$
$$\textcircled{4} = D\flat \textcircled{1} = E\flat$$

E5

D5

A5

E5

**Rhy. Fig . 1**

[illegible]

### Verse 1

E5

w.Rhy. Fig. 1

D5

A5

D5

A5

1. If you start to feel like there's no time to waste,

(end Rhy. Fig. 1)

P.M. --- 1

3 2 0 2 2 0 2 0 2

E5 D5 A5 E5

ba - by, try to let go. \_\_\_\_\_ There's noth - ing that strong, \_\_\_\_\_ that

can't break your heart. \_\_\_\_\_

Eas - y come, \_\_\_\_\_

eas - y go. \_\_\_\_\_ And, the

# Bridge

## Verses 2, 3 & 4

C5 w/Lead Fill 1 G5 D5 E5 w/Rhy. Fig. 1 D5 A5

on - ly, on - ly, on - ly way you'll find it, 2. is if you're not dig- ging too deep, \_\_though it's

Rhy. Fig. 2 (end Rhy. Fig. 2) 3. 4. See additional lyrics

# Bridge

E5 D5 A5 E5 w/Rhy. Fig. 2 and Lead Fill 1 D5 A5

eas - i - er said \_\_ than done. \_\_\_\_\_ You've got to feel it \_\_ in your blood. \_ Play the

E5 D5 A5 C5 G5 D5

game like you've al-read-y won. \_\_ And you'll on - ly, on - ly, on - ly own it when you say ...

(2nd time) that you'll

# Chorus

(C5) (G5) D5 Dsus4 (D) (C5) (G5) D5 Dsus4 (D)

Eas- y come, \_ eas- y go, \_ this won't break \_my heart, \_\_ don't you know?

P.M. P.M. P.M. P.M.

# Lead Fill 1

8va

T 19 17 20 17

A

B

*To Coda* ♢

(C5) (G5) D5 Dsus4 (D) C5 G5 D5 w/Rhy. Fill 1 (2 times only)

Some- times high, \_\_ some- times low. \_\_ Eas- y come, \_\_ eas - y go.

P.M. P.M.

1. w/Rhy. Fig. 1 (first 4 bars only)

E5 D5 A5 E5 D5 A5

Yeah!

2. Solo B5 A5 E5 B5 A5 E5

full 1/2

Rhy. Fill 1 D5

T  
A  
B



(C5) (G5) D5 (C5) (G5) D5

Some-times high, \_ some- times low. \_

(end solo)

1/2 full full

(13) (13) 12 (12) 10 13 10 13 10 12 10 12 (12) 11 12 11 11 14 10 12 3 2 0 3 2 0 3 3 2 2 0 0 0 0

C5                      G5                      D5                      E5                      D5                      A5

w/Rhy. Fig. 1. (1st 4 bars only)

Eas- y    come, \_    eas - y    go.                      Let's go!

(Lead)

full

E5 D5 A5 C5 w/Rhy. Fig. 2 and Lead Fill 1 G5 D5 E5 w/Rhy. Fig. 1

Eas - y come, \_ eas - y go. \_ If you're not

A.H. grad. bend full A.H. 3va

9 3 3 (15) 17 15

D5 A5 E5 D5 A5 E5

dig - gin' too deep. \_

Eas - y come, \_

8va

1/2

full full full full



**Begin Fade**  
C5 w/rhy. Fig. 2 and Lead Fill 1

The musical score is written for guitar in standard notation with a key signature of one sharp (F#). It includes lyrics and fretboard diagrams for the guitar part.

**Lyrics:**  
 eas- y go. \_\_\_\_ Eas- y come, \_\_\_\_ eas - y go. \_\_\_\_ Eas - y come, \_\_\_\_  
 eas - y go. \_\_\_\_

**Chord Progressions:**  
 D5 A5 E5 D5 A5 C5  
 G5 D5 E5 D5 A5

**Technical Annotations:**  
 - **full**: Indicates full fretting or full volume.  
 - **grad. bend**: Gradual bend.  
 - **8va**: Octave up.  
 - **A.H.**: Artificial harmonics.  
 - **Lead Fill 1**: A specific lead pattern.













**Fretboard Diagrams:**  
 - **Diagram 1**: Shows frets 15, 12, 15, 12, 15, 12, 12, 12, 15, 12, 12, 12, 15, 12, 12, 12, 14, 12, and a final fret marked with an 'x' and '2'.





**Verse 3:**  
 You fell in a trap  
 That won't let you win.  
 You try again and again.  
 You let the heat burn your feet.  
 Baby try to understand,  
 (To Bridge:)

**Verse 4:**  
 So if you start to feel  
 That there's no time to waste,  
 Baby try to let go.  
 There is nothing so strong  
 That can't break your heart,  
 Sometimes high, sometimes low.  
 (To Bridge:)

$$)= D \downarrow (1) = E \downarrow$$

Words and Music by Kip Winger and Reb Beach

**E $\flat$ 5** **D $\flat$ 5** **A5** **F5** **G5** **D5** **G $\flat$ 5<sup>IX</sup>** **C5** **D5<sup>V</sup>** **E5<sup>M1</sup>** **F5<sup>M11</sup>** **A $\flat$ 5<sup>IX</sup>**  













**G5<sup>X</sup>** **B $\flat$ 5** **G $\flat$ 5** **A $\flat$ 5**  





Moderate rock ♩ = 94

**Moderate rock** ♩ = 94

Rhy.  
Fig. 1  
Gtr. II


(end Rhy. Fig. 1) w/Rhy. Fig. 1




1st time Gtr. 1 tacet, 2nd time play  
Rhy. Fig. 2 (4 times)

Rhy. Fig. 2 (4 times)

1. Deep \_\_\_ in - side, \_\_\_ my \_\_\_ hun - ger \_\_\_

2. See additional lyrics

Gtr. II  open

  3fr.  2fr. (Gtr. II out)

\_\_\_ grows. \_\_\_ I've got \_\_\_ to find \_\_\_

Dsus2

The rain - bow \_\_\_ in \_\_\_ the rose. \_\_\_ Some-where \_\_\_ the spir - it \_\_\_ shines

let ring

0 3 2 3 5 2

N.C.

like a moon- light. \_\_\_\_\_  
like a ho - ly light. \_\_\_\_\_

I move on.  
We move on.

# Chorus

Dsus2 Gtr. II w/Rhy. Fig. 1 (2times)

Some - where \_ the spir - it \_ shines \_\_\_\_\_ but I'm still search - ing \_ for \_\_\_\_\_ the  
Some - day \_ it will be \_ mine, \_\_\_\_\_

rain - bow \_ in \_ the rose, \_\_\_\_\_ rain - bow \_ in the rose. \_\_\_\_\_ If

A5 F5 G5 D5 F5 G5 A5 F5 G5

\*P.M. \*P.M. \*P.M. \*P.M. \*P.M.

you can lead \_ the way, \_ you know, ba - by, I \_ will fol - low. \_\_\_\_\_ Search - ing \_ for, \_ I'm still

1. **C5** **A5**  
\*P.M. > \*P.M. > \*P.M. > (Gtr. II out) **Dsus4** **A5**  
look-in for the rain-bow in the rose.  
(8va)  
A.H. **Rhy. Fig. 2**  
P.M. P.M. P.M.  
(7) 8 6 5 7 5 7 (7) 7 5 7 8 7 2 2 2 0 0 0

D5<sup>V</sup> F5<sup>VII</sup> F5<sup>VIII</sup> D5 F5<sup>VII</sup> F5 E5<sup>VII</sup> F5<sup>VIII</sup> G5<sup>X</sup>

Own - er \_\_\_\_\_ of my de - vo - tion. \_ The deep - er \_ my \_ hun-ger \_ grows. \_

E5 F5<sup>VIII</sup> G5<sup>X</sup> E5 F5<sup>VIII</sup> G5<sup>X</sup> E5 F5<sup>VIII</sup> G5<sup>X</sup>

Oh! Got to look in-side, \_ got to try to find \_ the rain - bow in the

**Guitar solo**

E5 F5 G5 E5 F5 G5

N.C.

Gtr. II

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

rose.

Gtr. I

8va

\*Gtr. II

\* (Gtr. II cont. in slashes)

(12 13) 12

(12 13) 12 (9 10) 9 (5 6) 5 (5)

13 13 16 13 16 17 16 14

14 15 14 6 14 6 9 6 9 10 9 7 (7 8) 7

12 15/17 16 17/19 17 17 22

13 14 13

14

8va

Gtr. I

loco

E5

F5

N.C.

5 + +

8va

6

17 19 17 16 17 15 16 13 12 (12)

7 9 10 12 14 10 9 10 12

9 11 12 10 12 13 10 12 14 15 17 19 17 19 20

7 8 10

T T

T T

Gtr. II

1/2

P.M.

P.M.

P.M.

\* Hammer w/left hand.  
\*\* Tap w/both the right hand middle and ring fingers.

(cont. in slashes)

0 1 0 4 0 4 4 2 2 3 2 2 2 3 0 2 2 2 2 3 3 3 3 3 3 1 3 0

### Chorus

Bb5

Gb5

Ab5

Bb5

Gb5

Ab5

Bb5

Gb5

Ab5

P.M.

P.M.

\*P.M.

P.M.

P.M.

P.M.

Search-ing \_ for \_ the rain - bow \_ in \_ the rose.

8va

21 20 10 20 18 20 21 19 10 20 10 21 full 20 21 20 21

Bb5

Gb5

Ab5

Bb5

Gb5

Ab5

\*P.M.

\*P.M.

\*P.M.

If you can lead \_ the way, \_

8va

loco

full

full

(21)

21 18 21 10 10 20 20 (20) 10 20 10 10 20 10 20

E♭5 G♭5 A♭5 B♭5 G♭5 A♭5 D♭5

P.M. \*P.M. \*P.M. \*P.M. P.M. P.M.

ba-by, I \_ will \_ fol - low \_ to find the rain-bow. \_ I'm just look-ing through \_ the win-dow at the

9 8 6 8 6 8 9 7 6 8 6

G♭5 IX A♭5 IX

P.M. P.M. P.M. P.M.

(cont. on staff)

N.C.

rain - bow \_ in \_ the rose. \_

\*8va

Gtr. I

\*\*Gtr. II

3 3

\*w/bar

14 14 16 18 16 14 15 17 15 15 15 18 15 18 19 18 16 15 17 15 16 16 13 13 15 13 16 16 (16) 14 (14)

\*8va applies to Gtr. I only.

\*\*Gtr. II in italics.

\*Both Gtrs.

⑥5fr. B♭ ⑥7fr. B ⑥9fr. C♯ ⑥8fr. C

11

⑥5fr. B♭ ⑥7fr. B ⑥9fr. C♯ ⑥8fr. C

A.H. (15ma)

1/2 full

(11) 6 8



(6) 6fr. B $\flat$     (6) 7fr. B    (6) 9fr. C $\sharp$     (6) 8fr. C

w/bar

Rhy. Fig. 3    (6) 1fr. F    3fr. G    4fr. A $\flat$     (5) 1fr. B $\flat$     3fr. C    4fr. D $\flat$     6fr. E $\flat$     5fr. D $\sharp$     3fr. 1fr. (6) 4fr. C B $\flat$  A $\flat$

Harm. (15ma)    A.H.    (end Rhy. Fig. 3)    8va.

Harm. w/bar    full    A.H.    semi-harm.    full    1/2

2.7    (2.7)    15 15 13    13 13 (13)    15 (15)    10 10 13 16

w/Rhy. Fig. 3    N.C.    8va.

loco

(13) (13)    10 10 8 10 8 6 6 8    (0)    10 8 9 9 8 6    10 8 10

(5) 8fr. F    6fr. E $\flat$     5fr. D $\sharp$     4fr. D $\flat$

full    full    full    full    full    full    full

(10) (10) 15 13 15 (15) 13 15 (15) 15 13 15 13 16 13 13 12 15 13 15 13 15 13 15 15

3fr. C    (6) 1fr. F    1fr. 3fr. F G    4fr. A $\flat$     (5) 1fr. B $\flat$     8va.

P.M.

full    full    full    full    full    full    full    full    full    full

(15) 16 13 16 13 16 13 16 13 16 13 16 8 8 16 13 16 13 21 21 (21) 10 10 20 20

w/Rhy. Fill 1

N.C.  
8va.....

loco

6

3

10 10 21 10 10 10 11 10 13 12

15 13 13

full full

A.H. (8va) A.H.

A.H. A.H.

Semi-harm.

0 6 0 0 6 0 0 0 6 0 6 6 10 0 0 0 10 0 10 (10)

4fr. 6fr. 5fr. 6fr. 8fr. 3fr. 4fr. 6fr. 5fr. 4fr. 3fr. 6fr. 4fr. 3fr.

A $\flat$  E $\flat$  F C D $\flat$  E $\flat$  D $\flat$  C B $\flat$  A $\flat$  G

P.M. P.M.

8va.....

+

\*

T

23 21 10 20

16 10 21

16 10 20 18 16 10 20

10 16 10 20 10 16

16 10 20 10 16 18

16 16

hold full semi-harm.

17 (17)

1fr. 4fr. 3fr. 4fr. 5fr. 1fr. 4fr. 3fr. 4fr.

F A $\flat$  G A $\flat$  B $\flat$  D $\flat$  C D $\flat$

P.M.

-1/2

6

8va.....

full

w/bar

-1/2

T T T T

9 9 10 8 8 11 0 0 11 (11) 0 0 10 11 10 0 10 6 0 10 11 15 11 10 11 13 15 12 13 15 17 15 13 15 17 13 14 11 10 16 13 11 13

6fr. 5fr. 3fr. 1fr.

E $\flat$  D $\flat$  C B $\flat$

8va.....

+

11

5

6

12

T T T T T T T T T T T T

15 16 10 20 22 20 10 16 10 20 10 20 10 16 10 20 10 20 10 16 20 10 17 20 18 20 10 16 18 20 10 16 20 18 17 20 18 17 10 20 10

Rhy. Fill 1

6

T

A

B

0 6 4 0 6 4 3 4

⑥ 1fr. F 3fr. G 4fr. A $\flat$  6fr. B $\flat$

8va. loco

T 3

20 18 16 13 11 13 11 9 12 10 13 11 10 11 10 13 11 11 (11)

④ 3fr. F ⑤ 3fr. C 4fr. D $\flat$  3fr. C 4fr. D $\flat$  6fr. E $\flat$  5fr. D $\flat$  3fr. C 1fr. B $\flat$

P.M. P.M.

(8va) A.H. A.H.

full

10 10 10 10 10 10 0 10 0 (0) (0)

⑥ 1fr. F 3fr. G 1fr. 3fr. F G 4fr. A $\flat$  ⑤ 1fr. B $\flat$

8va. P.M.

full T T T T T T T T T full

10 16 16 13 18 13 16 13 11 16 13 11 13 18 11 10 13 11 13 15 10 15 13 10 15 10 13 10 8 10 6 (0) (0) 0 (0) 6

3fr. C 4fr. D $\flat$  6fr. E $\flat$  5fr. D $\flat$  3fr. C 1fr. B $\flat$

full

8 10 8 8 10 10 (10) 13 15 13 13 15 13 19 15 13

⑥ 1fr. F 3fr. G 1fr. 3fr. F G 4fr. A $\flat$  ⑤ 1fr. B $\flat$

P.M. loco

full full 1 $\frac{1}{2}$  full full full full

13 16 13 16 18 10 16 18 16 15 16 15 15 (17) 13 11 13 16 15 (15) 15 (15) 15 13 15

*Fade out*

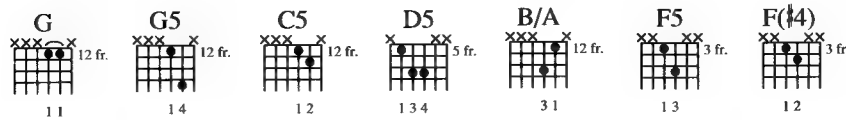
# Verse 2

In the howling wind . . .  
I first heard the voice.

To be free again. And it said . . .  
Find the rainbow in the rose.

# In The Day We'll Never See

Words and Music by Kip winger, Reb Beach, Raul Taylor and Rod Morgenstein



## Free time

Tune Gtrs, down 1/2 step:

⑥ = E♭ ③ = G♯

⑤ = A♭ ② = B♭

④ = D♭ ① = E♭

(Keys and bass)

Voicings used for chords written in slash notation

N.C.

(Approx. 8 seconds)

(w/heavy delay) full full full full full

8va -1

1 1/2 A.H. -1 w/bar

-1 1/2 A.H. (8va) \*Harm. -1

w/bar -1 1/2 A.H. \*Harm. -1 T

Harm. \*\* +1/2 (8va) -1

Harm. \*\* +1/2 w/bar -1

\*Depress bar before striking note. \*\* Pull bar up.

+ fdbk. T fdbk.

Harm. -3 -1 Harm. (8va)

Harm. -3 -1 Harm.

## Moderately ♩ = 130

Rhy. Fig. 1

G5 N.C. C5 D5 B♭5

0 3 5 0 5 7 5 0 2 0 3 0 1 5 5 3 7 7 7 7 5 5 5 0 3 1

w/Fill 1      N.C.      C5      N.C.      (end Rhy. Fig. 1)      Gtr. II \*      w/Rhy. Fig. 1      8va...      G5      N.C.      C5

1      1      3      5      0      \*      (17)      22      20      19      22      19      18      20      17

8va. D5 B $\flat$ 5 N.C. C5 N.C. w/Rhy. Fig. 1 (1st 2 bars only) G5

(17) 18 17 19 20 17 18 20 22 20 18 17 20 22 20 18 17 17 (17) 20 22 22 20 19 22

8va... N.C. C5 D5 Bb5 D5 (Gtr. II out)

w/Rhy. Fill 1

full

(22) 19 18 20 17 18 17 19 (20)

### Verses 1 and 2

[illegible][illegible]

B $\flat$ sus2 D5 Dsus2 D5 B $\flat$  D5

night of my birth. I grew up with no place to jam. Just

P.M. P.M. P.M. P.M. P.M.

Dsus2 D5 C5 B $\flat$ sus2 A5 D5 A5 G5

hear - in' the talk, some-one re - mem - ber - ing. When all the chil - dren sang  
The world is spin - ning round.

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

A7 G C5 A5 D5 A5 G5 E7/A A5

and all you heard was the word. It's  
The light of the moon is now the tear of the clown. Hear the word,

P.M. P.M. P.M. P.M. P.M. P.M.

D5 A5 G5 A7 G A7 To Coda F(#4) F5 F(#4)

fun - ny how we've changed. We're get - ting clos -  
it's com - ing down.

P.M. P.M. P.M. P.M. P.M.

# Chorus

w/Rhy. Fig. 1

F5 N.C. G5 N.C. C5

er... To the day we'll nev - er see the ris - ing sun.

\*8va. Riff A

Gtr. II

Gtr. I

dim.

(4) 5 18 20 17 22 20 20 19 17 (17)

(3) 3 3 5 0

\* 8va = Gtr. II only

D5 Bb5 N.C. C5 N.C. G5

It's set-ting in the day we'll nev - er see.

(end Riff A) Riff B

8va.

10 20 17 22 20 19 17

N.C. C5 D5 Bb5 N.C. C5 N.C.

What have we done?

8va.

(end Riff B)

full

(17) 19 18 20 17 18 17 15 20 19

2.

w/Rhy. Fig. 1

w/Riff A

G5 N.C. C5 D5 Bb5 N.C. C5 N.C.

we'll nev - er see. We're get - ting clos - er... to the day

G5 N.C. C5 D5 Bb5

we'll nev - er see the ris - ing sun. It's

set - ting in the day \_\_\_\_\_ we'll nev - er see. \_\_\_\_\_ What have we done? \_\_\_\_\_

let ring ----- let ring -----

**Guitar solo**  
w/Rhy. Fig. 2  
D5 Dsus2 D5 B $\flat$  D5

**D.S. al Coda**  
A5

The

Rhy. Fill 2 C5 D5 C5 E $\flat$ 5

T					
A	(5)	7	7	7	5
B	(3)	5	5	5	3



**Coda**  $\Phi$

F(#4) F5 F(#4) F5 w/Fill 2 (4) open D

get - ting clos - er to the day

(Get - ting clos - er.)

# **Chorus**

w/Rhy. Fig. 1 (till fade)

w/Riff A (3 times)

N.C. G5 N.C. C5 D5 Bb5

we'll nev - er see the ris - ing sun. It's

N.C. C5 N.C. G5 N.C. C5

set - ting in the day we'll nev - er see. What have we done?

D5 Bb5 N.C. C5 N.C.

(Spoken:) What have we done? In the day

Gtr. III 8va. loco

15 18 20 10 17 15 17 15 13 13 11 11 10 11 10 12 10 9 12

G5 N.C. C5 Bb5

we'll nev - er see the ris - ing sun. It's

(Gtr. III out)

(12)

Fill 2 8va.

T A B

10 20 17

N.C. C5 N.C. w/Riff B G5 N.C. C5

set - ting in the day \_\_\_\_\_ we'll nev - er see. \_\_\_\_\_ The time has come. \_

D5 Bb5 N.C. C5 N.C. w/Riff A (till fade) G5

The time has come. \_\_\_\_\_  
(In the day \_\_\_\_\_ we'll nev - er see. \_

Gtr. III

5 7 7 7 7 7

N.C. C5 D5 Bb5 N.C. C5 N.C.

\_\_\_\_\_) In the day \_

7 7 7 7 7 7 7 12 14 12 14 13 15 15 15 5 7 7 8 3 5 3 5 3 (3)

G5 N.C. C5 D5 Bb5

\_\_\_\_\_ we'll nev - er see. \_\_\_\_\_ 8va. \_\_\_\_\_

T T 10 12 14 12 10 9 14 12 10 9 9 10 14 12 14 12 12 12 10 10 10 12 15 12 15 17 18 15 17 10 15 17 19 20 22 17



# Under One Condition

Words and Music by Kip Winger and Reb Beach

Chord diagrams for guitar:

- B**: 1 3 3 3
- Bsus4**: 1 3 3 4
- G5**: 1 3 4 (3 fr.)
- E5**: 3 4
- A5**: 1 1
- G#5**: 1 3 4 (6 fr.)
- G#5**: 1 3 4 (4 fr.)
- E5**: 1 3 4 (2 fr.)
- F#5**: 1 3 4
- F#5**: 1 3 4 (4 fr.)

## Intro

Slow rock ♩ = 80

Synth. and Percussion

Intro musical notation (Synth. and Percussion):

Rhy. Gtr.

B

Bsus4

G5

E5

B

Bsus4

G5

A5

E5

Rhythm guitar and bass notation for the Intro section:

## Verse 1

\*(C#m7)

(B4-3)

Verse 1 musical notation (Vocals and Bass):

1. She's look-ing in the eye of a mind made \_\_\_ up that the pain will \_ last \_ for -

2. See additional lyrics

(clean w/flange and delay)

\*Chords implied by bass and keyboards.

(N.C.)

(C#m7)

Verse 1 musical notation (Vocals and Bass):

e - er. And he's head-ed for a heart all closed \_\_\_ up. \_\_\_ Will you

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(B4-3) (N.C.) (B5) **Bridge**  
(G#m7)

ev - er o - pen up? She said: "Nev - er!" What is the se - cret to

(G#m/C#) G#5 (G#m7) (G#m/C#) E5

keep-ing your head and your prom - is - es? Oh!

**Chorus**

B Bsus4 G5 E5 B Bsus4 G5 E5

"I'll mend your bro-ken heart," { she said } "Un-der one con-di - tion. If I  
{ he said }

B Bsus4 G5 E5 B Bsus4 G5 A5 E5

lift you up, you'll nev-er let me down. Dar-lin', un-der one con-di - tion."

G#5

G5

E5

Solo  
Bm

"This is my one, \_

this is my one \_

con - di - tion."

Lead Gtr. II

Rhy. Gtr.

E7

Bm

8va.

E7

First system of guitar notation. The treble clef staff contains a melodic line with various bends and vibrato. The bass clef staff shows the fretting hand positions. Annotations include "full" for bends, "1/2" for a half-bend, and a triplet of eighth notes. Fret numbers are indicated below the staff: 12, 10, 12, 17, 17, (17), 16, (16), 14, 16, 14, 17, 17, 14.

Second system of guitar notation. The treble clef staff continues the melodic line with triplets and bends. The bass clef staff shows fretting hand positions. Annotations include "grad. bend" and "full". Fret numbers are indicated below the staff: 7, 7, 7, 5, 7, 4, 7, 7, 4, 7, 5, 7, (7).

Third system of guitar notation. The treble clef staff features a melodic line with bends and vibrato. The bass clef staff shows fretting hand positions. Annotations include "full" for bends and "G5 Lead Gtr. II", "A5", and "B5" for specific notes. Fret numbers are indicated below the staff: 7, 7, 7, 10, 10, 7, 10, 7, 10, 7, 10, 9, (9), 7, (6), 6, 7, 5, 6, 7, 5, 5, 8.

Fourth system of guitar notation. The treble clef staff shows a melodic line with bends and vibrato. The bass clef staff shows fretting hand positions. Fret numbers are indicated below the staff: 0, 0, 0, 5, 5, 5, 3, 0, 0, 4, 4, 2.

F#5

G5

A5

Fifth system of guitar notation. The treble clef staff continues the melodic line with bends and vibrato. The bass clef staff shows fretting hand positions. Annotations include "1/2" for a half-bend and "full" for a full bend. Fret numbers are indicated below the staff: (6), 7, 7, 9, 7, 9, 11, 10, 12, 12.

Sixth system of guitar notation. The treble clef staff shows a melodic line with bends and vibrato. The bass clef staff shows fretting hand positions. Fret numbers are indicated below the staff: (4), 4, 4, 2, 5, 5, 3, 2, 2, 0.

# Bridge

(G#m7) (G#C#) G#5 (G#m7)

He's get-ting clos - er and she's get-ting clos - er, just one \_\_\_\_ more ques - tion, \_\_\_\_ one \_\_\_\_

The first system of the Bridge section features a vocal line with the lyrics "He's get-ting clos - er and she's get-ting clos - er, just one \_\_\_\_ more ques - tion, \_\_\_\_ one \_\_\_\_". The piano accompaniment consists of eighth-note chords. The guitar line shows fret numbers: 4 6 6 6, 6 6 6 6 6, 4 6 6 6, 6 6 6 6 6, 4 6 6 6, 6 6 6 6 6.

(G#C#) G#5 (G#m7) (G#C#) E5

\_\_\_\_ more an - swer. \_\_\_\_ It is all they ev - er want - ed. \_\_\_\_ Oh! \_\_\_\_

The second system of the Bridge section continues the vocal line with the lyrics "\_\_\_\_ more an - swer. \_\_\_\_ It is all they ev - er want - ed. \_\_\_\_ Oh! \_\_\_\_". The piano accompaniment continues with eighth-note chords. The guitar line shows fret numbers: 4 6 6 6, 6 6 6 6 6, 4 6 6 6, 6 6 6 6 6, 4 6 6 6, 6 6 6 6 6.

# Chorus

B Bsus4 G5 E5 B Bsus4 G5 E5

"I'll mend \_\_\_\_ your bro-ken heart," \_\_\_\_ she said "un-der one con-di - tion. If I

The first system of the Chorus section features a vocal line with the lyrics "I'll mend \_\_\_\_ your bro-ken heart," \_\_\_\_ she said "un-der one con-di - tion. If I". The piano accompaniment consists of chords. The guitar line shows fret numbers: 4 5, 4 4, 4 4, 2 2, 5 5, 2 2, 4 4, 5 5, 4 4, 2 2, 5 5, 2 2.

B Bsus4 G5 E5 B Bsus4 G5 E5

lift \_\_\_\_ you up \_\_\_\_ you'll nev-er let me down. \_\_\_\_ Dar-lin,'un-der one con-di - tion," \_\_\_\_ Hear me say, \_\_\_\_

The second system of the Chorus section continues the vocal line with the lyrics "lift \_\_\_\_ you up \_\_\_\_ you'll nev-er let me down. \_\_\_\_ Dar-lin,'un-der one con-di - tion," \_\_\_\_ Hear me say, \_\_\_\_". The piano accompaniment continues with chords. The guitar line shows fret numbers: 4 5, 4 4, 4 4, 2 2, 5 5, 2 2, 4 4, 5 5, 4 4, 2 2, 5 5, 2 2.



B Bsus4 G5 A5 E5 B Bsus4 G5 E5 Rhy. Gtr.

this is my one \_\_ con-di - tion; that if I let you \_\_ in \_\_ you'll nev-er push me out. \_\_\_\_

full 14 (14) full full

4 5 4 4 2 2 5 2 2 5 0 2 2 0 4 5 4 4 2 2

B Bsus4 G5 A5 E5 G5

Dar - lin, un - der one, dar - lin, un - der one con - di - tion. I'll mend your

8va. full 13 (19)

13 14

G5 E5 B Bsus4 E5

bro - ken \_\_ heart. \_\_ Dar - lin', one con - di - tion. \_\_ If I

8va. 3 1/2 16 (16) 14 17 16 14 16 full 9 7 9 7 9

B Bsus4 G5 E5 B Bsus4 G5 E5

lift you \_\_ up, \_\_ don't let me down, \_\_ dar - lin' un - der one con - di - tion.

Verse 2:

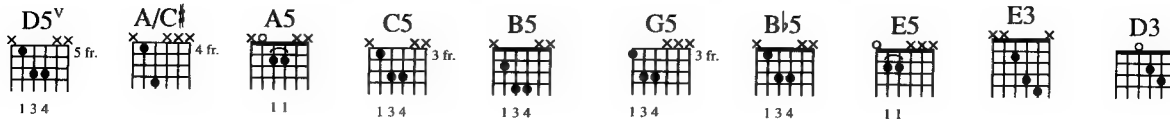
She stares at the sky  
 Wondering why the night  
 Isn't telling her, "Believe him."  
 If he could only read to her  
 The pages of his heart,  
 She could see they feel the same.

Bridge 2:

Learning the secret to keeping  
 Their heads and their promises.

# Little Dirty Blonde

Words and Music by Kip Winger and Paul Taylor



**Moderately** ♩ = 80 (♩ = ♩<sup>3</sup>)  
Tune Gtrs. down 1/2 step:

- ⑥ = E♭ ③ = G♭
- ⑤ = A♭ ② = B♭
- ④ = D♭ ① = E♭

\* (Em) D5 A/C# A5 C5 B5 A5G5 A5 (Em)

Rhy. Fig. 1

\*Parentheses show implied chords not played by the guitar.

8va... D5 A/C# A5 C5 B5 G5 A5 Bb5 B5

She was a

(end Rhy. Fig. 1)

(Em)

clas - sic case, \_ a ba - by face, \_ all dud - ed up, \_ kind of out of place. \_

2. See additional lyrics

E5

D5

A5

(Em)

Out to show the world \_ she was so bad. \_ (So bad,) \_ I thought I had it sust, \_ it was on- ly lust. \_ She's \_

D5 A5

Lead Fill 1

Harm. 5th fret

w/bar

Harm.

T

A

B

**Bridge**

B5 B6 B5 D5 A5 A6

— this love? — No, it's an-y - thing — but love. — But, I just can't shake the

(2) 4 4 4 4 4 4 3  
(2) 4 4 4 4 4 4 2  
(0) 2 2 2 2 2 2 0

**Chorus**  
w/Rhy. Fig. 1  
(Em)

E5 D5 A/C# C5 B5 A5 G5 A5 (Em)

fe - ver. — The lit - tle dirt - y blonde, — the girl's as cold — as the night is long. —

(2) 2 5  
(4) 4 2

**To Coda** ♯ w/Rhy. Fig. 1 (1st 3 bars)  
(Em)

A/C# C5 B5 G5 A5 Bb5 G5 D5A/C# A5

Lit-tle dirt - y blonde, — the thrill is o - ver and my luck is gone. — The lit-tle dirt - y blonde. — Play, boy!

w/Lead Fill2  
B5 A5 G5 A5 D5 A/C# C5 B5 G5 A5 Bb5 B5

The lit-tle dirt - y blonde — has got me up all — night.

5 5 4 2 3 4  
5 5 4 5 2 3 4  
3 3 2 5 0 1 2 3

**Lead Fill 2** 8va.

full 1/4 full

15 15 12 12 12 15 12 12 12 14 14 14 12 14

Solo  
(C#m)

(Ebm)

\* play as straight

(Em)

Lead staff: Treble clef, key of D major. Melody includes triplets and a 'full' vibrato mark.

Bass staff: Bass clef. Fretboard pattern with numbers: (12) 12, 15 12, 14 12, 14 12, 15 17, 15 17, (17)(17) 15, 17 17, 15 19, 19. Includes a 'full' vibrato mark.

**Coda**

w/Rhy. Fig 1 (1st 3 bars)

Chords: (Em), D5 A/C#, C5, B5, A5 G5 A5, (Em), D5 A/C#, C5.

Lyrics: The lit-tle dirt - y blonde, \_ wrap me up \_ in her legs so long. The lit-tle dirt - y blonde. \_

w/Rhy. Fig 1

w/Rhy. Fig 1

Chords: C5maj7, C5, D5, D5(9), D5 (Em).

Lyrics: What can I do? \_ I got my hands dirt - y. \_

Bass line: Treble clef, key of D major. Features a triplet pattern: 12 10, 12 10, 12 10, 12 10, 12 10, 12 10, 12 10, 12 10, 12 10, 12 10.

**Lead Fill 3**

Lead staff: Treble clef, key of D major. Melody includes triplets.

Bass staff: Bass clef. Fretboard pattern with numbers: 9, 7 9, 8 10 8, 9 7, 9 9.

**Rhy. Fill 1**

C5 C5maj7 C5 D5 Dsus2 D5

Lead staff: Treble clef, key of D major. Melody includes triplets.

Bass staff: Bass clef. Fretboard pattern with numbers: (5) 4, 5 5, 3 5, 5 3, 2 2, 2 2, 2 2, 2 2, 2 2, 2 2.

w/Rhy. Fill 1 8va

**Begin fade out**

8va

8va

Verse 2:

For good, I misunderstood.  
 You don't look for love in her neighborhood.  
 Well, I guess I stayed just a little too long.  
 Too bad.  
 She won't talk to me, she won't talk to me,  
 And my addiction won't let me be.  
 It just leaves me down, down on my knees.

Bridge:

Begging for the love that's anything but love.  
 Now I can't shake the fever.

# Baptized By Fire

Words and Music by Kip Winger and Reb Beach

Tune Gtr. down 1/2 step:

- ⑦ = B $\flat$    ③ = G $\flat$   
 ⑥ = E $\flat$    ② = B $\flat$   
 ⑤ = A $\flat$    ① = E $\flat$   
 ④ = D $\flat$

Fast  $\text{♩} = 152$

N.C.

\* Solo Gtr. Introduction

Play 3 times

*mp*

\* 7 string Gtr.

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Moderate rock ♩ = 100

Rhy. Fig. 1

Intro

E A5 E5 A5 E A5 E5 A5 E A5 E5 A5

(end Rhy. Fig. 1) Rhy. Fig. 2

(end Rhy. Fig. 2)

E A5 E5 A5 E5 N.C.

P.M.

A.H. (8va) w/Rhy. Fig. 2A (2 times)

P.M.

A.H. (8va) full

A.H.

### Verses 1 & 2

B5 A5 F#5 E5 F#5

B5 A5 F#5 E5 F#5

B5 A5 F#5 E5 F#5

1. Girl, I know you're out for \_ the mon-ey; \_ flesh for gold,

2. See additional lyrics

Rhy. Fig. 3

P.M.

Rhy. Fig. 2A

P.M.

w/Rhy. Fig. 3

B5 A5 N.C. B5 A5 F#5 E5 F#5 B5 A5 F#5 E5 F#5

dia - monds \_ and furs. \_\_\_\_\_ We've seen \_ you work - in' \_ on ev - 'ry guy \_ in this town.

(end Rhy. Fig. 3)

\* w/Rhy. Fig. 1

B5 A5 F#5 E5 F#5 B5 A5 N.C. E A5 E5 A5

Trad - ing \_ your voo - doo \_ for the bi - ble \_ of who's who. \_ All of your dreams \_ you're

\* w/very heavy delay.

E A5 E5 A5 E A5 E5 A5 E A5 E5 A5 E5

search - ing for gold. \_ I'm not \_ too blind \_ to see \_ your kind. \_ You were

### Chorus

w/Rhy. Fig. 2  
N.C.

w/Rhy. Fig. 2A (3 times)

bap - tized \_ by fire, \_\_\_\_\_ paint - ed \_ by rain. You're un - der \_ the spell,

Substitute Rhy. Fill 1 (2nd time)

1.

feel - ing \_ no shame. \_ Bap - tized \_ by fire. \_ To you, it's \_ a game. You were

2.

bap - tized \_ by fire. \_\_\_\_\_ you, it's \_ a game. (Spoken: ) It's the

Rhy. Fill 1

# Bridge

w/Rhy. Fig. 4

sign of the times. How people mess with your mind. One day they say they love you, then they leave you behind. It ain't you they want. It's

\* Rhy. Fig. 4

(end Rhy. Fig. 4)

\* Two gtrs. arr. for one.

you they haunt. And the weaker they make you the deeper they take you... down till you don't know what you feel. What do you feel?

Well I know your game. It's nothing new. So you can say goodbye to me 'cause I have said goodbye to you.

A5 N.C.

A5 N.C.

A5 N.C.

Voo - doo child. Voo - doo child. You're the voo - doo, voo - doo, voo - doo, voo - doo child.

(Spoken: ) Time

full

full

E5 N.C.

to take my freedom. Time to take control.

Baby, 'cause I'm on a roll.

Hit it!

Gtr. II

slack

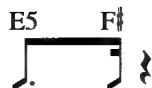
Gtr. I w/bar

slack



# Chorus

Rhy.  
Fig. 5



(end Rhy. Fig. 5)

Rhy. Fig. 5 & 6 (3 times)

E5 F#5



Bap - tized \_ by fire, \_ paint - ed \_ by rain. You're un - der \_ the spell,

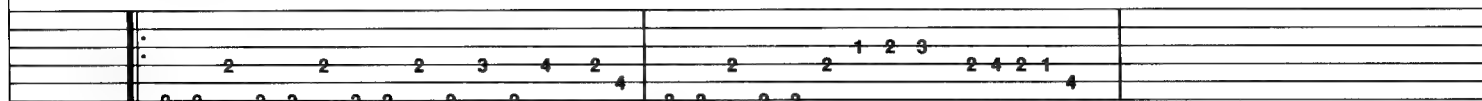
Rhy. Fig. 6

(end Rhy. Fig. 6)



P.M. \_ P.M. \_ P.M. \_ P.M. P.M.

P.M. \_ P.M. \_



E5 F#

E5 F#5

E5 F#



feel - ing \_ no shame. \_ Bap - tized \_ by fire, \_ to you, it's \_ a game. You were

1.

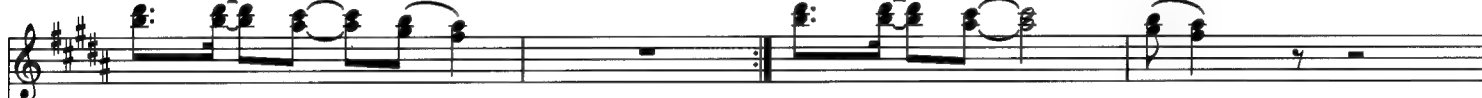
E5 F#5

E5 F#5

2.

E5 F#5

E5 F#



bap - tized \_ by \_ fire. \_

bap - tized \_ by \_ fire. \_

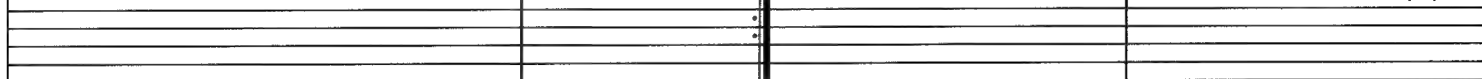
8va.



1/2

18

(10)



6 2fr.

4 4fr. 3fr.

2fr.

1fr.

5 4fr.

2fr.

1fr.

2fr.

6 2fr.

F#

F# F#

E

E#

C#

B

A#

B

F#

F#5

Gtr. I

P.M. \_

8va.

loco

P.M. \_

P.M. \_



3

5

10

T

T

T

T

T

T

T

T

T

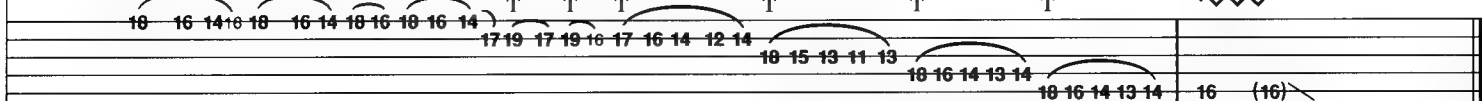
T

T

T

T

T



18

16

14

18

16

14

18

16

14

17

19

17

19

16

17

16

14

12

14

18

15

13

11

13

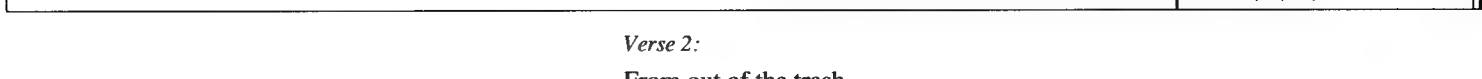
18

16

14

13

14



16

(16)

Verse 2:

From out of the trash.  
To burn in desire.  
Still this pouring rain  
In your heart  
Will keep you spinning in  
The same direction.  
Can't you see it ripping  
Your world apart?

Words and Music by Kip Winger and Reb Beach

$$\textcircled{4} = D, \quad \textcircled{1} = E,$$

N.C.

You are the saint, I am the sin-ner.

N.C.	D5	A	D5	A	E5	N.C.	D5	A	E	Esus4	D
------	----	---	----	---	----	------	----	---	---	-------	---

8va

loco

full

1/2

full

TAB

22 22 21 21 19 21 19 22 21 20 (20) 19 17 17 14 13 14 16 19 (19)

Rhy. Fig. 1

(end Rhy. Fig. 1)

P.M.

TAB

7 6 x x 7 6 x 9 x 11 9 11 9 7 6 x x 9 10 9 9 7 x

8 8 8 7 7 x 9 x 7 x x 9 9 9 7 x

w/Rhy. Fig. 1

N.C. D5 A D5 A E5 + N.C.

Verses 1 & 2  
N.C.

1. Do you real - ly \_\_ be - lieve that I can't see in -  
2. You love watch - ing \_\_ the blood from my soul, drip - ping

Rhy. Fig. 2A

P.M. P.M. P.M.

14 12 11 12 13 14 12 14 13 12 16

Rhy. Fig. 2B

P.M. P.M. P.M.

7 5 4 5 6 7 5 7 6 5 4

side off your of cold your heart? \_\_ } But like the  
off of your hands. \_\_ }

(end Rhy. Fig. 2A)

P.M. P.M. P.M.

14 12 11 12 13 14 12 14 12 13

(end Rhy. Fig. 2B)

P.M. P.M. P.M.

7 5 4 5 6 7 5 7 5 6

w/Rhy. Fig. 2A & 2B

I have wit - nessed \_ you. Now let the truth be a light in \_\_ the \_\_ dark. }  
ris - ing sun, your \_ re - flec - tion will come, put you up on \_\_ the \_\_ stand. }



A5 N.C. A5 N.C. G5 N.C. A5 N.C.

Yeah, I can see, so clear - ly. Right through your cry - in'.

P.M. P.M. P.M. P.M. P.M. P.M.

A5 N.C. G5 N.C. w/Rhy. Fig. 2A & 2B (1st 3 bars only)

There's no de - ny - in'. You point the fin - ger, } cast the first stone.  
from up - on your throne. You

P.M. P.M.

w/Rhy. Fill 1 (1st time) w/Rhy. Fill 2 & 3 (2nd time) Chorus w/Rhy. Fig. 1

B5 N.C. N.C. D5 A

Know - ing you're guilt - y, you're still blam - ing me. Say - in', } you are the saint,  
prom - ise, you wink, you hon - est - ly think that

D5 A E5 N.C. D5 A E Esus4 D

I am the sin - ner. You laugh as my heart turns to stone.

Rhy. Fill 1 B5 D5 \* 1

w/bar

T A B

4 7 1  
4 7  
2 5

\* Pull bar up.

Rhy. Fill 2 B5 D5 Harm. (8va) \* 1 1/2

w/bar Harm. \* 1 1/2

T A B

4 7 4  
4 7  
2 5

\* Pull bar up.

\* Rhy. Fill 3 B5 D5 Harm. (8va) \*\* 2

w/bar Harm. \*\* 2

T A B

9 7 2.6  
9 7  
7 5

\* Very lowly mixed overdub Gtr.  
\*\* Pull bar up.

w/Rhy. Fig. 1 (1st 2 bars) N.C. D5 A D5 A E5 N.C. 1. w/Rhy. Fig. 1 (last 2 bars) D5 A

You are \_ the saint, I am \_ the sin- ner. Pray till \_ my flesh hits \_ the

E Esus D

2. E5 N.C.

bone. Pray till my flesh hits the bone. Hey!

w/bar

Verses 1 & 2

1. Na, na, \_ na. \_ Na, na, \_ na. \_ } No! No!

2. No, no, \_ no. \_ No, no, \_ no. \_ }

Rhy. Fig. 3 (end Rhy. Fig. 3)

P.M.----- P.M.----- P.M.----- P.M.-----

N.C. D5

Na, na, \_ nay. \_ Na, na, \_ nay. \_

Rhy. Fig. 4 (end Rhy. Fig. 4)

P.M.----- P.M.----- P.M.----- P.M.-----

N.C.

Na, na, na, nay. \_\_\_\_\_

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The melody is written on a single staff, starting with a whole rest followed by a series of eighth and sixteenth notes, some beamed together. The second system continues the melody on a single staff, with a '8va' marking indicating an octave shift. The lyrics 'The Rose Tree' are written below the melody. The score is a single-voice setting of the traditional English folk song.

w/Rhy. Fig. 3 (2 times)

N.C.

The musical score for "The Wind" by John Cage is presented in three measures. The guitar part is in the key of D major (two sharps) and features a "loco" marking. The prepared piano part includes various markings such as "P.M.", "A.H.", "Harm.", and "vib. w/bar". The score is divided into three measures, each with a different harmonic structure.

**Measure 1:** The guitar part starts with a "loco" marking and a "N.C." (Natural Chord) marking. The prepared piano part has a "P.M." marking and a "vib. w/bar" marking. The harmonic structure is indicated by a wavy line labeled "Harm. (8va)" and a note labeled "+1".

**Measure 2:** The guitar part continues with a "N.C." marking. The prepared piano part has a "P.M." marking and a "vib. w/bar" marking. The harmonic structure is indicated by a wavy line labeled "Harm. (8va)" and a note labeled "+1".

**Measure 3:** The guitar part continues with a "N.C." marking. The prepared piano part has a "P.M." marking and a "vib. w/bar" marking. The harmonic structure is indicated by a wavy line labeled "Harm. (8va)" and a note labeled "+1".

\* Depress bar before striking note.

\* \* Tap midway between the 2nd and 3rd frets (2.6) to get this harmonic.

w/Rhy. Fig. 4 (2 times)

B5 N.C.

D5

Harm. (15ma)

A.H. (8va)

8va.

A.H. loco

A.H. (15ma)

Harm.

A.H.

A.H.

trem.

A.H.

(3) 2.6

9

11 x 9 7 7

20 22 20 17 20 17 17

19 17 19 17 19 17

19 17 17 19 17 17 19 19 (19)

N.C.

D5

The musical score consists of two staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a wavy line and a plus sign, followed by a triplet of eighth notes, then a series of eighth notes with plus signs and slurs. A bracket under the first six notes is labeled '3', and a bracket under the next six notes is labeled '6'. The staff ends with a wavy line and a plus sign. The bottom staff is a single line with a wavy line and a plus sign, followed by a series of numbers: 7, 10, 14, 12, 10, 9, 10, 12, 14, 9, 12, 14, 16, 14, 12, 9, 12, 14, 16, 12, 15, 17, 15, 12. Above the numbers are slurs and plus signs. The staff ends with a wavy line and a plus sign.

# Verse 3

w/Rhy. Fig. 2A & 2B

N.C.

3. Soon to your de - mon, you'll be a slave, watch-ing these words. But

## Chorus

w/Rhy. Fig. 1 (4 times)

N.C.

D5

A

D5

A

E5

N.C.

un - til that day, you are the saint, I am the sin - ner. You

D5

A

E Esus4

D

N.C.

D5

A

laugh as my heart turns to stone. You are the saint,

D5

A

E5

N.C.

D5

A

I am the sin - ner. Pray till my flesh hits the

E Esus4

D

N.C.

D5

A

bone. You are the saint,

8va. + + 3 dim.

13 14 16 14 13 14 16 10 19 21 14 16 17 19 21 22 21 19 17 16

D5

A

E5

N.C.

D5

A

E Esus4

D

I am the sin - ner. You laugh as my heart turns to stone.

10 9 9 9

N.C. D5 A D5 A E5 N.C.

You are \_\_ the saint, I am \_\_ the sin - ner.

*dim.*

(9)

D5 A E Esus4 D

You are \_\_ the saint. No,

8va... loco

\* T T T T

16/17\16 14 12 16/17\16 14 12 16/17\16 14 12 16/17\16 14 0 7 12 7 14 7 14 7 14

11 9

\* Tap and slide w/pick.

N.C.

no, no. \_\_ You are the sin - ner. \_\_

P.M. P.M. P.M. P.M.

7 0 0 0 0 0 5 0 0 0 0 0 7 5 7 0 0 0 0 0 5 0 0 0 0 0

E5 D5 E5 N.C. E5 D5 E5

You are \_\_ the sin-ner.

\* \* \*

P.M. P.M.

(9) (7) (9) 7 5 9 7 9 7 5 7

\* Background overdubbed Gtr. plays power chords here.  
Main Gtr. plays single notes not in parentheses.

# In The Heart Of The Young

Words and Music by Kip Winger

Tune Gtrs. down 1/2 step:

⑥ = E♭ ③ = G♭  
⑤ = A♭ ② = B♭  
④ = D♭ ① = E♭

Moderately slow rock ♩ = 80

Intro

(w/Fretless Bass & Synth.)

Verse 1

1. There's a fire \_\_\_\_\_ in the heart of the young. \_\_\_\_\_

Hu - man tem - ples draw-ing pow - er from the sun. \_\_\_\_\_

Rais - ing sails, \_\_\_\_\_ nav-i - gat - ing the dawn. \_\_\_\_\_

Hear the thun - der. Now, \_\_\_\_\_ we're \_\_\_\_\_ a mil - lion strong.

Chorus

Woah! \_\_\_\_\_ The light shines in the heart of the young. \_\_\_\_\_

(end Rhy. Fig. 1)

Woah! \_\_\_\_\_ We're fight - ing for \_\_\_\_\_ a new way to say, "Car - ry on," \_\_\_\_\_ and

Rhy. Fill 1

(Both notes vib.)

P.M. P.M.

w/Rhy. Fig. 1 (2nd bar)

w/Rhy. Fig. 1 (1st bar only)

D5 A5 F5 C5

see be - hind this ma - te - ri - al il - lu - sion. The

Verse 2

D5 E5 F5 N.C. A5 N.C. A5 N.C.

fu-ture of all is a-live in the heart of the young. 2. There's a song

Rhy. Fig. 2 (end Rhy. Fig. 2)

in the heart of the young. Loud and clear - ly, the band goes march-in' on,

E5 F#sus2 N.C. A5 N.C. A5 N.C. C5 F5

with the force of a thousand gods. Hear the mu - sic,

N.C. A5 N.C. A5 N.C. E5 F#sus2 N.C. N.C. A5 N.C. A5 N.C.

with the force of a thousand gods. Hear the mu - sic,

\* Light P.M.

# Chorus

w/Rhy. Fig. 1

w/Fill 1

C5 F5 G5

F5 C5

D5

A5

w/Rhy. Fig. 1 (1st bar only)

F5 C5

we're a mil - lion strong. Woah! \_\_\_\_\_ Put your trust \_ in the heart \_ of the young. Woah! \_\_\_\_\_ The

rise of \_ the re - bel - lion \_ has just be - gun. \_\_\_\_\_ The trum - pets sound \_ off the count-down for a

new day's \_ dawn. \_ The fu - ture of all \_ will sur - vive, \_ it's a - live.

Fill 1

Harm. (8va) \* +

w/bar

Harm. \* T

T

A

B

\* Bar depressed before tapping harmonic.



E5

N.C. F#5

G#5

N.C.

8va

full

19 (19) 18 21 21 19 21 (21) 19 19 18 19 (19) 21 16 14

Show me \_ you're \_ still a - live! \_\_\_\_\_

P.M.  $\text{—} \text{—} \text{—}$

P.M.  $\text{—} \text{—} \text{—}$

P.M.  $\text{—} \text{—} \text{—}$

0 0 0 0 2 2 2 2 4 4 4 4 4 4 6 6 6 6 2 2

B5

E5

N.C.

loco

8va

loco

3 3 6 6

14 16 14 13 12 13 13 12 13 12 13 15 12 14 16 12 16 12 16 12 14 16 18 16 17 16 14 16 15 16

P.M.  $\text{—} \text{—} \text{—}$

P.M.  $\text{—} \text{—} \text{—}$

4 4 2 4 4 4 4 4 4 4 4 4 5 5 5 5 5 5 2 4

F#5

N.C.

8va

First system of musical notation for F#5. The top staff shows a melodic line with a triplet of eighth notes, a wavy line, and a wavy line with a bar. The bottom staff shows fret numbers: 14, 16, 15, 15, and a series of 'x' marks. A wavy line is also present.

Second system of musical notation for F#5. The top staff shows a melodic line with a wavy line, a wavy line with a bar, and a wavy line. The bottom staff shows fret numbers: 7, 6, 4, 4, 4, 4, 1, 4, 1, 4, 3, 4, 4, and (4).

Eb5

N.C.

Third system of musical notation for Eb5. The top staff shows a melodic line with a wavy line, a wavy line with a bar, and a wavy line. The bottom staff shows fret numbers: 16, 13, 14, 13, 15, 20, 17, 17, 17, 17, 18, 18, 20, 18, (18), 15, 17, 13, 13, 13, 13.

Fourth system of musical notation for Eb5. The top staff shows a melodic line with a wavy line, a wavy line with a bar, and a wavy line. The bottom staff shows fret numbers: 1, 4, 1, 4, (4), x, 8, 4, x, 8, 8, 4, 6, 6, 3, (3), 3.

Ab5

N.C.

A.H.  
(15ma)

8va

A.H.  
(8va)

loco

Fifth system of musical notation for Ab5. The top staff shows a melodic line with a wavy line, a wavy line with a bar, and a wavy line. The bottom staff shows fret numbers: 11, 11, 13, 11, 15, 15, 13, 13, 13, 13, 13, 13, 14, 18, 14, 16, 21, 14, 18, 14, 13, 15, 18, 13, 15, 15, 15, 18, (16), 18, 16, 17, 19, 17, 16.

Sixth system of musical notation for Ab5. The top staff shows a melodic line with a wavy line, a wavy line with a bar, and a wavy line. The bottom staff shows fret numbers: 4, 6, 4, 4, 4, 1, 4, 1, 4, (4), x, 3, 4, x, 6, 8, 4.

# Verse 3

N.C. A5 N.C. A5 N.C. E5 F5 N.C. N.C. A5 N.C. A5 N.C.

3. And there's a fire \_\_\_\_\_ in the heart of the young. \_ See the light - ning

w/Fill 2

C5 N.C. F5

N.C. A5 N.C. A5 N.C. E5 F#sus2 N.C.

strike the cur - tain with the force \_\_\_\_\_ of a \_ thou - sand gods. \_

## Chorus

w/Rhy. Fig. 1

N.C. A5 N.C. A5 N.C. C5 F5 G5 N.C. F5 C5

\_\_\_\_\_ Hear the thun - der, it's in the heart of the young! Woah! \_\_\_\_\_ Can't you

\* Depress bar before tapping harmonic.

Fill 2

\* Bar depressed before tapping harmonic.

D5 A5 F5 C5 D5 A5

feel it burn - in' the heart \_ of the young? Woah! \_\_\_\_\_ We're fight - ing for \_ a new way to say,

A.H. (8va)

A.H. full

15 13 (13) (13)

F5 C5 D5 A5 F5 C5

"Car - ry \_ on." \_ The trum-pets sound \_ off the count-down for a new day's \_ dawn. \_ The

A.H. (8va)

8va

A.H.

19 17 17 17 17 20 20

D5 N.C. E5 N.C. w/Rhy. Fill 2 (w/Fretless Bass & Synth) Grs. tacet Repeat and fade

fu-ture of all \_ is a - live in the heart of the young! The fu-ture of all, \_ we sur-vive, it's a-live. The

8va

(20)

Rhy. Fill 2

P.M.-----

T	8	8	8	8	8	8	8
A	10	10	10	10	10	10	10
B	0	0	0	0	0	0	0

**AERO**  
**GR**  
**PU**  
**BAD**  
00660  
**BADI**  
00660  
**BEAT**  
00660  
**THE E**  
00699  
**CHUC**  
00692  
**BLAC**  
**SOUL**  
00692  
**BON**  
**TIME**  
00660  
**BRIT**  
00692  
**BURN**  
00660  
**CIND**  
**LO**  
00  
**NI**  
**ERIC**  
**TH**  
00  
**CR**  
00  
**CR**  
00  
**CR**  
00  
**JO**  
**ALIC**  
00660  
**THE**  
00660  
**DAN**  
00660  
**DEF**  
**HI**  
00  
**HY**  
**ALEX**  
00660  
**BRUC**  
**MILL**  
00660  
**DIO**  
00660  
**WILL**  
00660  
**LITA**  
00660

